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AMERICAN PAINTINGS

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THE WORK OF THE EMINENT
AMERICAN ARTISTS

ALEXANDER HARRISON, N.A.
AND HIS BROTHER
BIRGE HARRISON, N.A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK

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ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 9TH, 1921
AND CONTINUING UNTIL THE DATE OF SALE
FROM 9 A. M. UNTIL 6 P. M.

THE WORKS OF
ALEXANDER HARRISON, N.A.
AND HIS BROTHER
BIRGE HARRISON, N.A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE EVENING OF TUESDAY, APRIL 19TH
BEGINNING AT 8.15 O'CLOCK
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK



CATALOGUE
OF
THE WORK OF THE EMINENT
AMERICAN ARTISTS
ALEXANDER HARRISON, N.A.
AND HIS BROTHER
BIRGE HARRISON, N.A.
AND AN IMPORTANT MARBLE
BY THE FAMOUS SCULPTOR
AUGUSTE RODIN
(THE PROPERTY OF ALEXANDER HARRISON, N.A.)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON TUESDAY EVENING, APRIL 19TH, 1921
AT THE AMERICAN ART GALLERIES

SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ALEXANDER HARRISON AND BIRGE HARRISON

INTRODUCTORY NOTE

The present collection of the works of Alexander Harrison contains a score or more of the pictures of the sea with which his fame is identified as well as a number of landscapes, with subjects in France, which manifest the same truth of observation as his marines. The artist, a pupil of Gérôme, at the Ecole des Beaux-Arts, first attracted favorable notice at the Paris Salon in the early eighties with a picture entitled "Châteaux en Espagne," a Brittany fisher boy lying prone on a sandy beach, a smile on his face as he indulges in day dreams of future greatness, and this success was soon followed by the exhibition of his famous canvas, "Le Crépuscule," which both in Europe and the United States marked the beginning of that high reputation which places him in the front rank of American artists, a reputation added to and made secure by many works that have come from his easel in the past thirty years and have been seen in practically all the great art centers at home and abroad. Like William T. Dannat and Walter Gay, Alexander Harrison has made his home and developed his artistic career in France, though he makes frequent visits to the land of his birth. Part of each year he spends in some of his much loved haunts near the ocean in Brittany and, latterly, the winters in the French possessions in Northern Africa. Wherever he sojourns and whatever may be the subjects he chooses he brings to his work the same penetrating insight and the same truthful observation of nature's thousand phases that have for so long distinguished his production and that give him a high place among the artists of our time, whose development has steadily advanced through the recording stages, the ground work necessary to every painter, to the full maturity of the thinking interpreter.

Mr. Harrison is an Academician of the National Academy of Design, a member of the Society of American Artists, of the Société Nationale des Beaux-Arts, Paris, and of the Royal Institute of Painters, London.

He has received many distinguished honors at the great exhibitions at home and abroad and is an officer of the French Legion of Honor. No more can come to him than he has already received; the list is a very long one. His pictures are in the Metropolitan Museum, where the "Castles in Spain," mentioned above, found a place in the perma-

inent collection in 1912; in the Luxembourg Gallery, in the museums of Philadelphia, Washington, Chicago, St. Louis and those of many of the European capitals. He continues to be a regular exhibitor at the Salon and at the Academy and, as the years pass by, shows the same unflagging interest in his painting and the same steady work that have brought him the unique place he holds in modern pictorial art.

The career of Birge Harrison, N.A., though starting at the same time and in the same way as that of his brother, in Paris, where he was a pupil of Cabanel, at the Ecole des Beaux-Arts, has been different in that he came back to the United States in the mid-eighties, as did other American artists who have since gained fame and honors. He has found his subjects in various places, as the seven pictures in the present collection testify, and has received many honors at home and abroad. He is represented in the prominent American art museums as well as in the Luxembourg Gallery and other European public collections. His work shows steady development from the faithful study of nature *sur place* to the higher stages of the rendering of fleeting effects, and all of it is marked by individual characteristics of the sort that constitute art that is enduring.

WILLIAM A. COFFIN.

N. B.—Accompanying the Alexander Harrison Collection in the present Sale is a marble group, *Le Baiser*, by the famous French sculptor Rodin, which has been for a long time a cherished possession of the American artist. It is a work of the sculptor's best period, and quite worthy to rank with the examples in the *Musée Rodin*, in Paris, where, under the control of the State, the life work of the sculptor is permanently placed on exhibition.

CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

VII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.



CATALOGUE



EVENING SALE

TUESDAY, APRIL 19, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

1—*DIAMOND HEAD, HAWAII* *a. Litz*
36- (Panel)

Height, 12 3/4 inches; length, 16 inches

THE waters of the Pacific fill the foreground and reflect the lights of a city on shore, in the middle distance; at right, beyond, rises a mountain peak. Sky of broken clouds, lighted by the moon, which is outside the limits of the composition.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

2—*A LONELY FARM* *F. J. Warden*
36- (Panel)

Height, 13 inches; length, 16 inches

IN the foreground, a broad green meadow; in middle distance, a farm house and barn; at right, a slope with trees; sky of gray clouds and blue.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

3—*MARINE*

(Panel)

F. J. Deardon

45 "

Height, 12½ inches; length, 16 inches

THE sea, its waves illuminated by a crescent moon which is seen high up in a clouded sky, laps the beach in the right foreground; on horizon, at right, some distant specks of light where a town stands on a headland.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

4—*RUNNING WATER, BRITTANY*

(Panel)

M. N. Chelpham

45 "

Height, 13 inches; length, 16 inches

A BROOK running through the foreground, a meadow and low stone retaining wall, at right; trees and hills in middle distance; gray sky with notes of pink in upper part.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

5—*SPRINGTIME IN BRITTANY*

(Panel)

Marc E. Stern

70 "

Height, 13 inches; length, 16 inches.

A LANDSCAPE with green fields, yellow gorse and groups of trees in the foreground and a view beyond of valley, hills and stream—all in the tender hues of springtime. Pale gray sky, tinged with blue.

Signed at the lower right: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

6—APRIL MORNING

R. W. Reid

45°

Height, 16 inches; length, 20 inches

In the right foreground, on the bank of a river, a level patch of garden ground with a woman spreading out clothes to dry; farther away other pieces hanging on a line and a couple of frame buildings. Across the water, on the shore, are buildings and, in the distance, a bridge, all backed by a high hill dimly seen through morning mists. The sun, outside the picture, breaks through the sky of light clouds and gleams on the river.

Signed at the lower left: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

7—SUBURBS OF CAIRO

35°

Height, 15 $\frac{3}{4}$ inches; length, 23 $\frac{1}{2}$ inches

A HARMONY in yellow-grays and blue in which buildings and domes of Cairo appear in the middle distance beyond a flat foreground of sand. Blue sky.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

8—BACKWATERS

M. C. Stern

55°

Height, 15 $\frac{3}{4}$ inches; length, 23 $\frac{1}{2}$ inches

A LANDSCAPE, with harmonies of greens and yellows, depicting the smooth waters of a stream reflecting the foliage of trees which grow thickly on the banks and fill the middle portion of the picture. In upper centre, a glimpse of gray sky.

Signed at the lower left: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

9—GOLDEN HAZE

50 ••

Height, 19 inches; length, 24 inches

Dear. Coghill and

THE smooth waters of a broad river, with a sailboat at right, occupy the foreground while in the middle distance appears the line of the shore, with buildings and smoking chimneys, at left. The sky of warm misty gray is reflected in the water, but along the shore line there is a broad streak of gold, produced by the light of the sun which is outside of the picture.

Signed at the lower left: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

10—TANGIERS

28 ••—

Height, 17 inches; length, 23 $\frac{3}{4}$ inches

J. E. Hill

VIEW from a height, with small buildings at right and left, of the city of Tangiers lying below, its roofs and walls showing many tints. Beyond, with curving beach and a range of mountains, is the sea and, overhead, a sky of white clouds in blue.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

11—LEVER DE LUNE

60 ••—

Height, 18 inches; length, 29 $\frac{3}{4}$ inches

A. Smith

A MARINE of simple motive and poetic aspect. The lower part of the picture shows the sea in gentle wave motion and on the horizon is a low shore line with some points of lights, at left. Overhead, rising above clouds of violet brown, is the full moon, its light pervading the blue-gray spaces of the sky and shedding its beams on the foreground waves.

Signed at the lower left: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

12—FIFTH AVENUE IN WINTER

95⁰⁰

Height, 30 inches; width, 18 inches

Charles W. Bull

A SCENE on Fifth Avenue, before the advent of automobiles, with handsome cabs and other horse drawn vehicles making their way over a light fall of snow. Dwellings and churches are seen at right and at left and pedestrians tramp the snow covered sidewalks. Sky of warm gray.

Signed at lower right: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

13—NYMPH OF THE BIRCHES

100⁰⁰

25 $\frac{1}{2}$ inches square

Dr. C. H. Williams

IN a grove of young birch trees with sun filtering through the foliage and making patches of light on the ground, a nude female figure is depicted in back view, her right arm raised with hand resting on the silvery trunk of one of the trees.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

14—EAUX ET SABLES

75⁰⁰

Height, 17 $\frac{3}{4}$ inches; length, 31 $\frac{1}{2}$ inches

E. W. Egmont

WATERS and sands are composed in this picture to form a harmony of pale blues and yellow grays. An inlet winds in from the sea and bends, in the foreground, in graceful curves while on either side sand dunes slope upward, with a strip of green and a few houses in the distance, to meet a sky of pearl gray clouds.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

15—*VAGUES DORÉES*

81

m. w. leapham
Height, 12 inches; length, 40 inches

A GREEN sea with movement of the waves to right, where they break in the foreground and spread out with foaming edges on the beach. At extreme right, a sailing vessel; overhead, sky of gray clouds with spaces of yellow-white which, in reflection, give accenting notes on the green waters.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

16—*VAGUES BRETONNES*

65

Height, 12 inches; length, 40 inches

A MARINE depicting a wide expanse of ocean with green, turbulent waves rolling into the foreground, where a bit of water soaked beach appears at left; sky of qualified blue with drifting white clouds; a ship on the horizon, at left.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

17—*LA BRETAGNE*

60

f. a. w. warden
Height, 12 inches; length, 40 inches

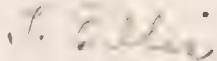
A SMOOTH sea fills the picture, with beach in the foreground, under a sky of pale, warm gray. On the horizon, at right, a long line of shore where roofs of buildings glitter in sunlight and a schooner passes slowly with all sails up. At left, in the distance, a steamer.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

18—*LES VAGUES*



Height, 16 inches; length, 40 inches

THE open sea in this composition is depicted in a generally prevailing cast of blue-green and waves in the foreground break into foam as they spread over an invisible beach. In the middle distance a strip of light on the waters is made by the sun striking through a rift in the gray clouds which fill the sky except where some spaces of blue are seen.

Signed at the lower right: ALEX. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

19—*SWIMMING GIRL*



Height, 17 3/4 inches; length, 29 3/4 inches

IN the quiet waters of a little river where they lie in cool shade a girl is seen swimming, her head and shoulders rising from the water. Lily pads and reeds appear near the banks and sunlight filters through the green foliage of trees.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

20—*INNOCENCE*



Height, 19 3/4 inches; length, 31 1/2 inches

NUDE seated figure of a young girl on the bank of a stream. With the right hand resting on the trunk of a willow she leans forward as she gazes into the water.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

21—TIDAL INLET

27½ inches square *J. E. Harrison*
75 " (Frame in circle; diameter, 26 inches)

GRAY sands in foreground with tidal inlet forming a graceful pattern and the waters reflecting the delicate grays of a sky which rises above the blue sea in middle distance and shows tints of pink and blue on the upper part.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

22—LES CYPRES

115 " Height, 23¾ inches; length, 28¾ inches *Mr. Langhorne*

A LANDSCAPE with green meadows in the foreground, a valley in middle distance with slopes on either side and, near the middle of the picture, a group of cypresses and another single tree, at right. In the distance, a range of mountains; sky of pale grays.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

23—VENICE BY MOONLIGHT *Mr. Chambers*

78 " Height, 20 inches; length, 30 inches

A MOONLIGHT effect in Venice on a misty night, the smooth sea in the foreground and the sky of clouds, in which the moon is seen but dimly, depicted in warm grays qualified with pale blues and pink. On the right, in the middle distance, buildings of the city with lights and, at left farther away, other buildings and lamp lights.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

24—*PLEINE MER*

53-11 Height, 20 inches; length, 30 inches

8.8. Bacc.

A MARINE depicting the ocean without beaches, shores or headlands. In the lower half of the composition the waters are in comparatively gentle motion and a sail is dimly seen on the left. The sky is composed of gray clouds with the veiled sun in the upper right centre.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

25—*THE LAGOON*

7.11 Height, 20 inches; length, 31½ inches

m. w. b. elephant

IN the central portion of wide, sandy beaches which lie between slopes on the right and left, are the winding waters of a lagoon which enters from the sea, concealed from view by the rising ground. Sky of gray clouds.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

26—*BRETON SANDS*

45-11 Height, 18 inches; length, 36 inches

Peter Langhorne

A WIDE stretch of sandy beach, with an inlet of the sea at right, fills the lower part of the picture. On the right, also, in middle distance, are shores with trees and a windmill; gray sky.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

27—MIDNIGHT

60

Y. & blue
Height, 21 $\frac{3}{4}$ inches; length, 31 $\frac{3}{4}$ inches

A NIGHT effect in which the moon, glowing rosy red as it rises through the mists which obscure the horizon, where at left are the lights of a town, sheds its beams on the dark waters of a harbor in the foreground.

Signed at the lower right: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

28—ON LAKE CAYUGA

75

Q. & green
Height, 24 inches; length, 30 inches

In the right centre of the expanse of waters of Lake Cayuga, which occupy the lower part of the picture, is a tug with black smoke rising from the funnel and spreading out before a sky of white clouds intermingled with blue. In the middle distance, near the shores which cross the canvas, the water is illumined by a gleam of sunlight.

Signed at the lower left: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

29—ALPES DU MIDI

91

In. 8. stone.
Height, 22 $\frac{1}{2}$ inches; length, 31 $\frac{1}{4}$ inches

A LANDSCAPE in southeastern France, with meadow lands in foreground, scattered trees in middle distance and, beyond, a range of snow capped mountains. Sky of pale gray.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

30—OLIVE TREES

75⁰⁰

Height, 23 inches; length, 31 $\frac{3}{4}$ inches

Mr. Elephant

IN the middle distance, beyond a foreground of pink, brown, gray and faded green herbage, groups of olive trees stretch across the composition, their gray-green foliage in contrast to the pale blue waters of the sea which lie under a sky of gray tinged with notes of pink, the whole forming an agreeable harmony of qualified color.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

31—SAND PRAIRIE

80⁰⁰

Height, 21 $\frac{3}{4}$ inches; length, 35 $\frac{3}{4}$ inches

J. Ellis

A WIDE sandy foreground sloping upward to left and covered, in patches, with green herbage; in middle distance, at right, a river, trees and farm buildings; at left, a windmill and, in distance, low hills; gray sky.

Signed at the lower right: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

32—THE EDGE OF THE PARK

71⁰⁰

Height, 30 inches; width, 25 inches

A WINTER scene in the City of New York with the point of view at 59th Street and 7th Avenue, looking East. The broad parkside with snow cleared away and heaped up to make a space for walking fills the foreground and on the right are the Navarro apartments, in shadow. Farther away other buildings are seen along the street and in the distance is the façade of the Hotel Netherland illumined by the setting sun. The sky is composed of gray clouds and sombre blue.

Signed at the lower left: BIRGE HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

33—MOONLIGHT

650

n. n. harrison ags.
Height, 25 inches; length, 30 inches

A WINTER moonlit landscape with snow covered foreground where wheel tracks are seen leading through an opening in a low stone wall to a house with low, sloping roofs. Lamplight shines in the windows and bare trees environ it, the whole under a night sky of darkened blue.

Signed at the lower right: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

34—LUNE CALME

750

m. n. harrison
Height, 23 $\frac{3}{4}$ inches; length, 32 $\frac{1}{2}$ inches

IN this characteristic composition the sea, slowly moving in lazy waves, laps the beach in the foreground and extends to the horizon where, on the left, is a headland with lights. Above, in a partly clouded sky, the moon is seen and sheds its beams on the waters.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

35—SOLITUDE

550

J. Ells
Height, 24 inches; length, 31 $\frac{1}{2}$ inches

IN the middle distance on the edge of a flat plain covered with dry herbage, occupying the foreground and overlooking the blue sea, stands a tall tree, its foliage reaching the top of the picture, and on either side of it a small stunted tree. Sky of blue-gray.

Signed at the lower right: A. HARRISON.

BIRGE HARRISON, N.A.

AMERICAN: 1854—

36—SUNBURST AT SEA

Mr. Chamber

600

Height, 28 inches; length, 30 inches

THE sea, occupying the lower part of the composition, extends to a low horizon where a steamer, at right, is proceeding and a narrow strip of sunlight illuminates the waters in its wake. High above rises a sky of slaty-blue clouds broken in the central portion by a sunburst where tints of pink, pale gray and qualified blue appear and form a concentrating point in the unified general effect.

Signed at the lower left: BIRGE HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

37—ALPES MARITIMES

J. Ellis

500

Height, 22½ inches; length, 32 inches

THE foreground of this landscape consists of a level field with some orchard trees at right. In the middle distance are farm buildings with red roofs, a white chateau and a forest. Beyond are seen the Maritime Alps, rising high and snow covered. Pale blue sky with thin, white cirrus clouds.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

38—LE SOIR

C. M. Lovett

530

Height, 24 inches; length, 35½ inches

A COLOR harmony in crimson tints with accents of gray, depicting the ocean rolling in with gentle movement of the waves which break in the foreground into foam and, overhead, the full moon rising in a sky of clouds.

Signed at the lower right: A. HARRISON.

*Exhibited at the Salon of the Société Nationale des Beaux-Arts, Paris,
1920.*

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

39—*VENISE DORÉE*

650

Height, 20 inches; length, 36 inches

Arlington Galleries

A SYMPHONY in yellow and gray, depicting the waters of the Bay of Venice in very slight movement and a space of beach in the left foreground. In the middle distance, at right, buildings, towers and domes of the city; at left, a boat with red sail. Evening sky of pale yellow with gray clouds.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

40—*SEAWEED BOY*

120

31 $\frac{3}{4}$ inches square

L. J. Beardor

THE nude figure of a lad in side view to left, standing in the shallow waters of the sea, where they lap a strip of beach in the foreground, and pulling from the waves a long strand of seaweed. Beyond lies the rippling surface of the sea extending to a headland on the right and reflecting the sunlight.

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ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

41—*NUAGES—ÉCUME*

550

Height, 21 $\frac{1}{2}$ inches; length, 32 inches

J. Olli

THE wide expanse of the ocean with a little space of beach showing at the lower left and a point of land in the left middle distance. The waves, delicate grass green in color, are rolling in and breaking into pink-white foam. The sky of pale blue with white cirrus clouds presents a distinguishing feature—suggesting to the artist the title, “Clouds—Foam,” given to the picture—in a mass of purple clouds which rises above the horizon in fantastic forms.

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ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

42—*PÊCHEURS DE NUIT*

M. W. Clapham

Height, 21½ inches; length, 32 inches

65-1

A wide expanse of ocean well out from land, with a French fishing vessel in the central middle distance, heading toward the spectator with sails well filled and lights showing at starboard and port. Another boat is following at some distance behind, and on the horizon, at left, are lights indicating the harbor from which they have put out. A dark sky of clouds and light on the water from an unseen moon complete the picture.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

43—*LUNE VÉNITIENNE*

Eugene Traini

115-1

Height, 20 inches; length, 33½ inches

THE lower half of the composition is occupied by the waters of the Adriatic in the Bay of Venice, showing but little movement as they slowly roll into the foreground, the waves spreading out in graceful curves. On the horizon the towers and lights of the city, at the right, and, at the left, other towers and buildings, with lights also, all reflected on the smooth surfaces of the sea. Overhead, in a partly clouded sky, the full moon shines softly, its light by reflection kissing the waves.

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ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

44—*SOLEIL COUCHANT*

R. A. Pomroy

Height, 20¼ inches; length, 36 inches

55-1

A SUNSET effect at sea with the waves rolling in on a sandy beach; shores, at left, extending, with headlands, into the distance; sky of modified blue with warm tints and scattered clouds. The sun is seen, in left center, near the horizon, setting over the violet-tinged waters.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

45—*LA BRETAGNE*

J. Ellis

80 *—* Height, 24 inches; length, 35½ inches

A SMOOTH blue sea, reflecting a sky of gray-blue, rolls slowly in on a sandy beach in the right foreground, the waters spreading out with lines of foam. From the right middle distance the shore extends in a graceful curve to a point at left, where in still darker blue waters are two white sails.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

46—*EAUX VÉNITIENNES*

Jerome Buck

75 *—* Height, 27½ inches; length, 39½ inches

THE rippling waters of the Adriatic fill the lower part of the picture and, overhead, is a sunset sky with notes of pink, yellow, blue and gray which are repeated by reflection on the sea. In left middle distance, a boat with crimson sails; on horizon, at right, buildings of Venice.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

47—*SUN FOAM*

M. W. Clypham

120 *—* Height, 23¾ inches; length, 47 inches

A MARINE with a simple motive of sea, with waves rolling in and breaking into foam as they spread over the beach. The sun, above the limits of the composition, pours its light on the white clouds in the sky of blue and makes dancing reflections on the moving waters.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

48—MOON CLOUDS

75-
Height, 23 $\frac{3}{4}$ inches; length, 47 inches

OVER a sea, with breakers rolling into the forward plane of the picture, the moon is seen shining clearly in a space of blue amid cloud forms of warm gray, its light reflected on the waters.

Signed at the lower left: A. HARRISON.

Ernest Buck

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

49—LA MER ROSE

68-
Height, 24 inches; length, 47 $\frac{1}{2}$ inches

W. W. Chapman Jr.

WITH a horizon placed high in the composition, just above which the moon is emerging from pink-tinted clouds, the gray-green ocean lies in vast expanse. In the foreground is a beach of sand on which roll the incoming waves, their crests tinted pink by the light of the sky.

Signed at the lower left: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

50—MOONLIGHT AT SEA

125-
Height, 27 $\frac{1}{2}$ inches; length, 47 $\frac{1}{2}$ inches

THE ocean, with waves rolling in and breaking into foam in the foreground, a bit of the beach appearing at right. Overhead, a sky of purple gray with the full moon well up, its beams reflected on the waters. On the horizon, at extreme right, the lights of a town.

Signed at the lower right: A. HARRISON.

ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

51—LUNE—VAGUES

63 75

Height, 29 $\frac{1}{2}$ inches; length, 47 $\frac{1}{2}$ inches

h. a. Pomroy

THE forepart of this picture shows great, tossing breakers rolling in from a sea which lies under a night sky with some clouds sweeping upward from the horizon and, above them, the full moon.

Signed at the lower left: A. HARRISON.

AUGUSTE RODIN

FRENCH: 1840—1917

52—LE BAISER

3000. (Marble) Miss R. C. Lorray

A GROUP of two nude figures, a prostrated young man and, bending over him, a young woman who holds him in close embrace with her face pressed close to his as she kisses him. A light drapery partially veils the lower part of the legs of the female figure. An important example, both in subject and technical treatment, of the work of the renowned French sculptor.

"One note in Rodin's greatness was simplicity of conception and appeal to the imagination either realistic or fantastic. In the case of 'Le Baiser' one sees the typical woman of pity bending over the exhausted or discouraged (perhaps by her refusal? or voluntary neglect) male. You know the 'Oh woman in our hours of ease,' etc., etc., and Rodin knew her well on both sides, and offers a synthetic illustration in this 'Le Baiser'."

Property of Alexander Harrison, N. A.

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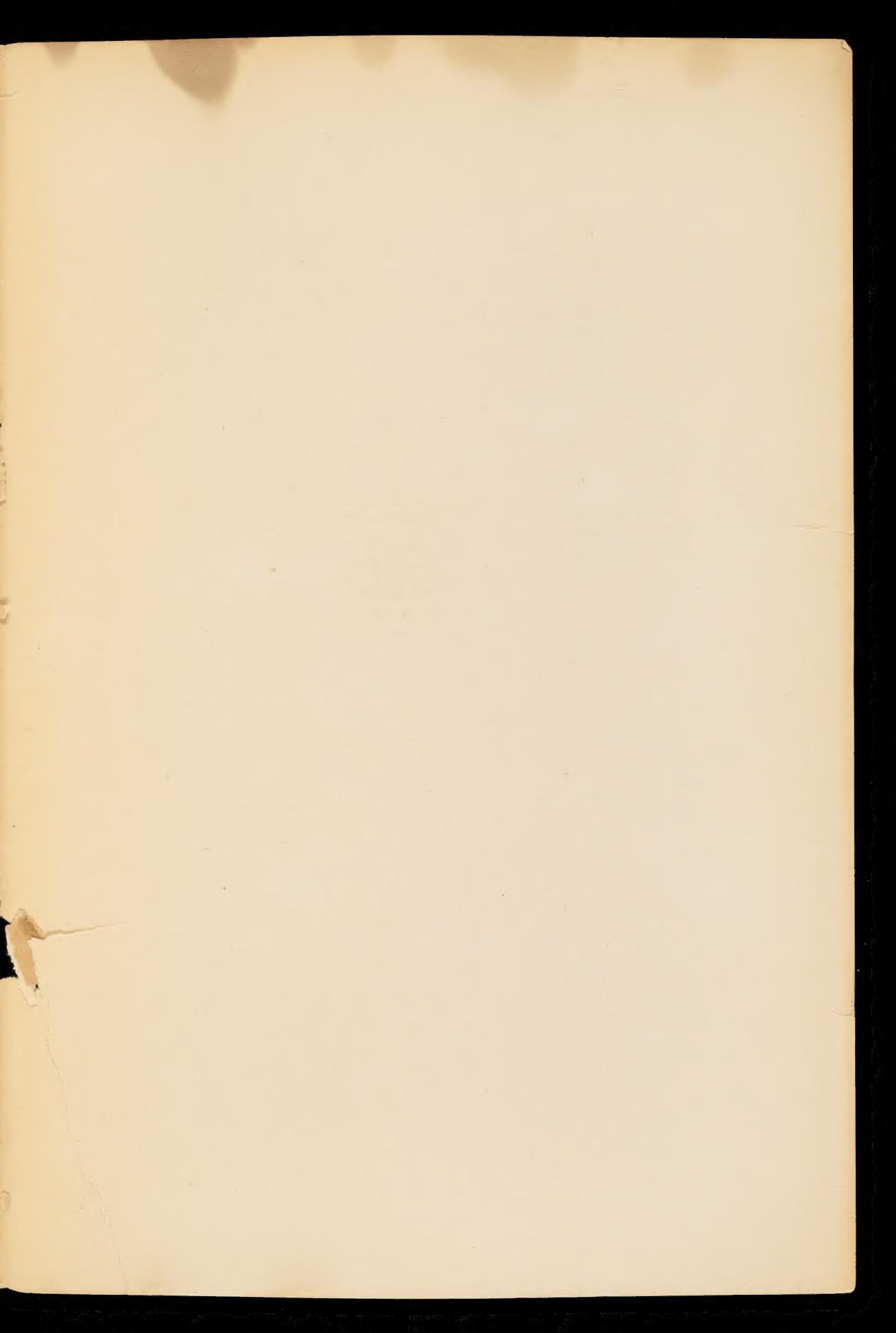
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